

SOTHEBY, WILKINSON & HODGE,
WELLINGTON STREET, STRAND.

CATALOGUE
OF
Duplicate Prints & Etchings,
THE PROPERTY OF THE TRUSTEES OF
THE BRITISH MUSEUM.

Day of Sale,
On WEDNESDAY, the 21st of APRIL,
At the British Museum.

1880.

Henry Colburn, Esq. meto 5-188
With few white birds
and negroes.
CATALOGUE

OF

DUPLICATE PRINTS AND ETCHINGS,

THE PROPERTY OF THE TRUSTEES OF

London- THE BRITISH MUSEUM;

CONSISTING OF

EARLY AND RARE EXAMPLES OF THE

ITALIAN, GERMAN AND DUTCH SCHOOLS,

&c. &c.

AMONG THEM WILL BE FOUND

RARE SPECIMENS OF THE WORKS OF

BACCIO BALDINI, FRANZ VON BOCHOLT, DOMENICO CAMPAGNOLA, MAIR OF LANDSHUT,
LUKAS VAN LEYDEN, ISRAEL VAN MECKENEN, NICOLETTO DA MODENA, GIOVANNI
BATTISTA DEL PORTO, MARTIN SCHÖNGAUER, JACOB WALCH, MATHEUS ZASINGER,
MARC ANTONIO RAIMONDI, AND REMBRANDT VAN RYN.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

SOTHEBY, WILKINSON & HODGE,

Auctioneers of Literary Property and Works illustrative of the fine Arts,

ON THE PREMISES OF

THE BRITISH MUSEUM,

On WEDNESDAY, the 21st day of APRIL, 1880,

AT ONE O'CLOCK PRECISELY.

MAY BE VIEWED TWO DAYS PRIOR AT THE BRITISH MUSEUM.

DRYDEN PRESS: J. Davy and Sons, 137, Long Acre.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between bidders, the lot so disputed shall be immediately put up again, provided the auctioneer cannot decide the said dispute.
- II. No person to advance less than 1*s.*; above five pounds, 2*s.* 6*d.*; and so on in proportion.
- III. In the case of lots upon which there is a reserve, the auctioneer shall have the right to bid on behalf of the seller.
- IV. The purchasers to give in their names and places of abode, and to pay down 5*s.* in the pound, if required, in part payment of the purchase-money; in default of which the lot or lots purchased to be immediately put up again and re-sold.
- V. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated or errors of description.
- VI. The lots to be taken away, at the buyer's expense, immediately after the conclusion of the sale; in default of which Messrs. SOTHEBY, WILKINSON and HODGE will not hold themselves responsible if lost, stolen, damaged, or otherwise destroyed, but they will be left at the sole risk of the purchaser. If, at the expiration of Two Days after the conclusion of the sale, the lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expense, the same as if re-sold, will be added to the amount at which they were bought. Messrs. SOTHEBY, WILKINSON and HODGE will have the option of re-selling the lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VII. Upon failure of complying with the above conditions, the money required and deposited in part of payment shall be forfeited, and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulters at this sale.*

Gentlemen who cannot attend this Sale, may have their Commissions faithfully executed by their humble Servants,

SOTHEBY, WILKINSON & HODGE,
13, Wellington Street, Strand.

609
1910

A CATALOGUE
OF
DUPLICATE PRINTS AND ETCHINGS,
THE PROPERTY OF THE
TRUSTEES OF THE BRITISH MUSEUM.

HENDRICH ALDEGREVER.

LOT

- | | | |
|---|---|---|
| 1 | HANNIBAL AND SCIPIO (<i>Bartsch 71</i>), <i>very fine, from the Collection of P. Mariette, 1670</i> | 1 |
| 2 | DESIGN OF FOLIAGE, WITH INFANT STANDING (<i>B. 246</i>) | 1 |

BACCIO BALDINI.

- | | | |
|---|--|---|
| 3 | “SIBYLLA CHIMICHA” (<i>B. 24</i>), <i>first state, before the plate was reworked, from the Conyngham Collection*</i> | 1 |
| 4 | “SIBYLLA ERITEA” (<i>B. 25</i>), <i>second state, with margin; from the Conyngham Collection; Bartsch mentions this print, including it in the set, but fails to describe the subject in detail, evidently having never seen an impression</i> | 1 |
| 5 | “SIBYLLA ELISPÖTICA” (<i>B. 26</i>), <i>first state, before the plate was reworked</i> | 1 |
| 6 | “SIBYLLA PHRIGIA” (<i>B. 29</i>), <i>first state, before the plate was reworked; from the Conyngham Collection. The same observation applies to this print as to lot 4</i> | 1 |
| 7 | “SIBYLLA PHRIGIA” (<i>29</i>), <i>second state, fine with margin; from the Conyngham Collection</i> | 1 |

* It should be mentioned that this collection was purchased by Mr. Conyngham from Mr. Wilson through Samuel Woodburn, and afterwards came into the possession of the Trustees, by purchase, through the Messrs. Smith of Lisle Street.

- 8 "SIBYLLA EVROPA" (B. 31), *first state, before the plate was reworked; the same observation applies to this print as to Nos. 4 and 6* 1
- 9 "SIBILLA AGRIPPO" (B. 32), *second state, with margin; from the Conyngham Collection* 1
- 10 THESEUS AND ARIADNE STANDING NEAR THE LABYRINTH (*Passavant, vol. V, p. 44, No. 105, who only mentions the one deposited in the British Museum; not known to Bartsch; from the Collection of Sir Mark Masterman Sykes*) 1
- 11 A VESSEL SAILING TOWARDS THE RIGHT (B. 62), *exceedingly rare, but cut a little at top; from the Collections of Sir Mark Masterman Sykes and Mr. Conyngham* 1

NICOLAAS BERCHEM.

- 12 THE COW DRINKING (B. 1), *first state, as described by Bartsch, brilliant impression in perfect preservation; from the Sheepshanks Collection* 1
- 13 THE SHEPHERD PLAYING THE FLUTE (B. 6), *first state, after the pure aqua-fortis, the shadows in the foreground being darkened, but before the number, which in this impression is put in with the pen, with ample margin; from the Sheepshanks Collection* 1
- 14 THE SHEPHERD SEATED UPON A FOUNTAIN (B. 8), *first state, before the address of Frederick de Widt, in perfect preservation and with ample margin; from the Sheepshanks Collection*

JACOB BINCK.

- 15 PORTRAIT OF CHRISTIAN III OF DENMARK (*Passavant, vol. IV. p. 95, No. 137*), *erroneously described by Bartsch as by the hand of Lautensack, vol. XI, p. 230, very fine* 1

FRANZ VON BOCHOLT.

- 16 ST. ANDREW (B. p. 82, No. 7), *brilliant impression, but cut a little at the top and sides* 1

WENZEL HOLLAR.

- 17 ANTWERP CATHEDRAL (*Parthey 824*), *first state, with one line of inscription only; brilliant impression with fair margin; from the Collection of Sir Hans Sloane* 1
- 18 THE ROYAL EXCHANGE (*P. 1036*), *first state, before the medallion on which the head of Sir Thomas Gresham is introduced; very fine, in perfect preservation* 1

MASTER OF THE INITIALS I. B.

- 19 ONE OF THE PLANETS, VENUS (B. 15), *fine; from the Conyngham Collection* 1

- 20 THE TRIUMPH OF BACCHUS, 1528 (*B.* 19), *brilliant impression, in perfect preservation; from the Conyngham Collection* 1
- 21 THE TRIUMPH OF BACCHUS, *a reduced and very beautiful undescribed copy of the last mentioned, fine and very rare; from the Collection of Sir Hans Sloane* 1
- 22 THE INFANT VINTAGERS (*B.* 35), *brilliant impression, in perfect preservation; from the Conyngham Collection* 1

KAREL DU JARDIN.

- 23 THE TWO DONKEYS (*B.* 6), *second state, before the number, very fine, in perfect preservation; from the Sheepshanks Collection* 1
- 24 LANDSCAPE WITH CHURCH (*B.* 9), *first state, before the number; very fine, in perfect preservation, with ample margin; from the Sheepshanks Collection* 1
- 25 LANDSCAPE, WITH TWO DONKEYS IN THE FOREGROUND (*B.* 19), *brilliant impression of the first state, before the number, with margin; from the Sheepshanks Collection* 1

GIOVANNI ANTONIO DA BRESCIA.

- 26 THE ROMAN SENATE, from MANTEGNA (*B.* vol. *XIII*, p. 321), *fine but injured; from the Collection of Sir Hans Sloane* 1

DOMENICO CAMPAGNOLA.

- 27 THE MUSIC PARTY (*B.* vol. *XIII*, p. 383, No. 9), *very fine impression, in perfect preservation, but all margin cut away; from the Harding Collection* 1

LORENZO COSTA.

- 28 THE PRESENTATION IN THE TEMPLE (*P.* vol. *V*, 204, 1), *fine and rare* 1

ANTONY VAN DYCK.

- 29 PORTRAIT OF PAUL PONTIUS (*Carpenter*, p. 101), *pure aqua-fortis state, brilliant impression with ample margin* 1

EARLY GERMAN PLAYING CARDS.

- 30 THE VALET OF PAROQUETS. *These cards are so rare that neither Bartsch or Passavant had ever seen a complete set to enable them to describe them properly. From the Conyngham Collection* 1

LUKAS VAN LEYDEN.

- 31 CHRIST SHEWN TO THE PEOPLE (B. 71), *very fine* 1
 32 THE POET VIRGIL SUSPENDED IN A BASKET (B. 136), *brilliant impression in perfect preservation ; from the Harding Collection* 1
 33 PORTRAIT OF THE EMPEROR MAXIMILIAN (B. 172), *very fine impression of this rare print, with slight margin* 1

MAIR OF LANDSHUT.

- 34 THE ADORATION OF THE MAGI (B. 5), *very fine impression of this rare print* 1
 35 SAINT ANNE (B. 8), *very rare ; from the Collection of Sir Hans Sloane* 1
 36 A YOUNG LADY RECEIVING A GENTLEMAN AT THE ENTRANCE TO A GOTHIC MANSION (B. page 370), *very fine impression and in perfect preservation, with slight margin* 1

ANDREA MANTEGNA.

- 37 ONE OF THE TRIUMPHS OF JULIUS CÆSAR WITH ELEPHANTS BEARING FLAMBEAUX (B. 12), *very fine and in perfect preservation ; from the Conyngham Collection* 1
 38 SILENUS AND HIS ATTENDANTS, *second plate* (B. 20), *erroneously described by Bartsch as a copy* 1

ISRAEL VAN MECKENEN.

- 39 THE HIGH PRIEST REFUSING THE OFFERING OF JOACHIM (B. 30), *fine and early state, before the plate was retouched ; from the Harding Collection* 1
 40 THE VIRGIN, ST. ANNE, ST. CATHERINE AND ST. BARBARA (B. 149), *brilliant impression, before the plate was retouched ; from the Conyngham Collection* 1
 41 THE CORONATION OF THE VIRGIN (B. 41), *one of the most beautiful and interesting of the Master's works ; fine and early state, before the retouch and in perfect preservation ; from the Harding Collection* 1
 42 A LADY AND GENTLEMAN SEATED AT THE FOOT OF A BED (B. 179), *fine and rare ; from the Collection of John Barnard and Mr. Conyngham ; the master's initials cut away* 1
 43 THE MUSICIANS (B. 178), *fine and in perfect preservation, with margin ; from the Collections of Baron Storck and Mr. Conyngham* 1

NICOLETTO DA MODENA.

- 44 HERCULES AND THE MINOTAUR (*P. V*, p. 99, No. 95), *very rare; from the Collections of Baron Storck of Milan, Sir Mark Masterman Sykes, and Mr. Conyngham* 1

WILLIAM PETHER.

- 45 THE MODEL, after JAMES WRIGHT, *brilliant proof, the plate uncleaned* 1

GIOVANNI BATTISTA DEL PORTO.

- 46 "ROMA" (*Passavant V*, 150, 7), *not mentioned by Bartsch or Ottley, very rare* 1

PAUL POTTER.

- 47 HORSES, "LE CHEVAL BENNISSANT" (*B. 10*), *very fine impression with slight margin; from the Sheepshanks Collection* 1
- 48 THE SHEPHERD PLAYING THE FLAGEOLET, "LE BERGER" (*B. 15*), *second state, with the address of Clement de Jonghe, beautiful impression with large margin; from the Sheepshanks Collection* 1
- 49 THE HEAD OF A COW (*B. 16*), *one of the rarest of Potter's works, brilliant impression with ample margin; from the Sheepshanks Collection* 1

MARC ANTONIO RAIMONDI.

- 50 THE JUDGMENT OF PARIS (*B. 310*), *first state, undescribed, before the mark of corrosion on the leg of the nearest Goddess was burnished out* 1
- 51 MEDALLION PORTRAIT OF ALEXANDER VI (*P. 296*) 1

REMBRANDT VAN RYN.

- 52 PORTRAIT OF REMBRANDT LEANING ON A STONE SILL (*Wilson 21*), *first state, before the band of the cap above the left temple was finished; from the Collection of Mr. Hawkins of Bignor* 1
- 53 PORTRAIT OF REMBRANDT LEANING ON A STONE SILL (*W. 21*), *second state, the band of the cap finished; from the Esdaile Collection* 1
- 54 ABRAHAM ENTERTAINING THE THREE ANGELS (*W. 36*), *brilliant impression, full of burr, with slight margin; from the Collection of Sir Hans Sloane* 1
- 55 ABRAHAM AND HIS SON ISAAC (*W. 38*), *brilliant impression, in perfect preservation and full of burr* 1

- 56 THE REST IN EGYPT (W. 62), *first state, before the donkey is introduced, brilliant impression with margin, extremely rare* 1
- 57 THE BAPTISM OF THE EUNUCH (W. 103), *second state, the cascade worked upon with strokes of the needle, very fine* 1
- 58 ST. JEROME SITTING AT THE FOOT OF A TREE (W. 105), *brilliant impression, full of burr, scarce* 1
- 59 A VIEW OF AMSTERDAM (W. 207), *very fine and early impression of this exquisite print, with burr in the foreground and slight margin* 1
- 60 THE GOLDWEIGHER'S FIELD (W. 231), *fine, on paper slightly toned; from the Collection of Sir Hans Sloane* 1
- 61 DOCTOR FAUSTUS (W. 272), *brilliant impression of the first state, full of burr* 1
- 62 CLEMENT DE JONGE (W. 274), *third state, with the arch introduced within the square, brilliant impression of this scarce state, full of burr, and in perfect preservation* 1
- 63 THE GOLDWEIGHER (W. 283), *second state, the head finished, and the money in the cask scarcely visible, one of the very finest impressions known, full of burr* 1
- 64 THE GREAT JEWISH BRIDE (W. 337), *fourth state, with the horizontal lines in the stone-work, very fine, with margin* 1

ROBETTA.

- 65 THE ADORATION OF THE MAGI, *very fine* 1

MARTIN SCHÖNGAUER.

- 66 THE CRUCIFIXION (B. 24), *brilliant impression of the early state before the retouch; from the Conyngham Collection* 1
- 67 THE DEATH OF THE VIRGIN (B. 33), *very fine and early state, before the retouch; from the Conyngham Collection* 1
- 68 SAINT AGNES (B. 62), *very fine, with slight reparation at one corner* 1
- 69 SAINT BARBARA (B. 63), *fine and early impression of this exquisite little print; from the Conyngham Collection* 1
- 70 THE VIRGIN SEATED ON A THRONE NEAR THE SAVIOUR (B. 71), *brilliant impression of this rare and beautiful print* 1
- 71 ONE OF THE WISE VIRGINS (B. 80), *very fine, but the upper corners cut off; from the Conyngham Collection* 1
- 72 CIRCULAR SHIELD OF ARMS, A MAIDEN PLUCKING A FLOWER (B 97) 1
- 73 CIRCULAR SHIELD OF ARMS, ON WHICH IS A BITTERN (B. 98), *very fine and in perfect condition* 1

COUNT SEIGEN.

- 74 PORTRAIT OF THE LANDGRAVE OF HESSE (*Laborde, p. 117*), *fine and rare* 1

JOHN SPILSBURY.

- 75 MISS JACOBS, after Sir Joshua Reynolds, *proof before all letters, and before the plate was cleaned at bottom, in perfect preservation, with rough edges* 1

DIRK VAN STAREN.

- 76 ST. BERNARD (*B. 8*); *from the Collection of Baron Storck of Milan, in perfect condition, with margin* 1

JAN THOMAS.

- 77 PORTRAIT OF TITIAN VECELLIO, *very fine and rare* 1

ZOAN ANDREA VAVASSORI.

- 78 ONE OF THE SUBJECTS OF THE APOCALYPSE, *copy from Dürer (B. 72)* 1

ADRIAAN VAN DE VELDE.

- 79 TWO COWS AT THE FOOT OF A TREE (*B. 13*), *brilliant impression with ample margin; from the Sheepshanks Collection* 1
 80 THE COW AND THE TWO SHEEP AT THE FOOT OF A TREE (*B. 11*), *brilliant impression with ample margin; from the Sheepshanks Collection* 1
 81 THE OX GRAZING NEAR THREE SHEEP (*B. 12*), *brilliant impression; from the Sheepshank Collection* 1

LIONARDO DA VINCI.

- 82 ONE OF THE RARE "PANNEAUX AVEC ENLACEMENTS," *copied from Albrecht Dürer (P. VI, 183, 96), fine* 1

JACOB WALCH.

- 83 JUDITH (*B. 1*), *fine and rare* 1
 84 CHRIST GIVING THE BENEDICTION (*B. 3*), *brilliant impression, the margin cut a little at the sides* 1
 85 THE VIRGIN AND CHILD IN A LANDSCAPE (*B. 6*), *in perfect condition excepting a piece cut from the bottom; from the Collection of Baron Storck of Milan and Mr. Conyngham* 1

- 86 TWO SATYRS WITH WINE SKINS, erroneously called "Le Satyre
jouant de la Cornemuse" (B. 14), *very fine, in perfect condi-
tion, and with slight margin; from the Collection of Mr.
Conyngham* 1
- 87 THREE MEN TIED TO A TREE (B. 17), *brilliant impression, in
perfect preservation; from the Harding Collection* 1
- 88 THE SACRIFICE TO PRIAPUS (B. 19), *very fine second state; from
the Richbergen and Conyngham Collections* 1

JOHANN WECHTLIN OF STRASBURG.

- 89 ORPHEUS PLAYING TO THE ANIMALS (B. 8), *fine and very rare* 1
- 90 ALCON DELIVERING HIS SON FROM THE SERPENT (B. 9), *fine
and rare, but injured at the corners* 1

MATHEUS ZASINGER.

- 91 THE VIRGIN AND CHILD (B. 2), *fine; from the Collection of Sir
Hans Sloane* 1
- 92 THE EMBRACE (B. 15); *from the Collection of Sir Hans Sloane* 1
- 93 THE LOVERS (B. 16); *from the Conyngham Collection* 1

END OF THE SALE.